



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

such elaborate and delightful framing of gilded, carved wood as leads one to wonder how they have remained undisturbed by the seeker after the unusual and desirable fitting for the palaces of our modern Babylon.

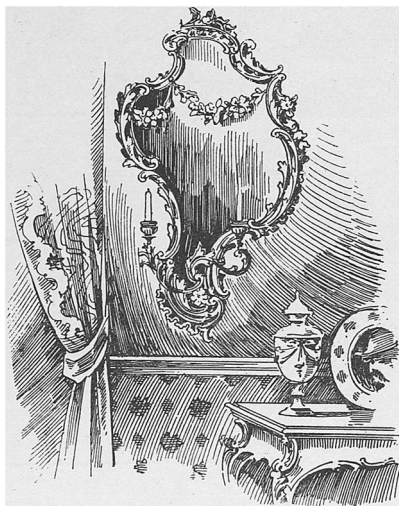
To the home builder or maker the matter of the overmantel, which once more revolves about the simplicity or elaborate details of a mirror, is a serious and interesting question.

Consistency in decoration, however, is creating a wide demand for Empire or Colonial designs, since these so well accord with the present day fittings of house or apartment.

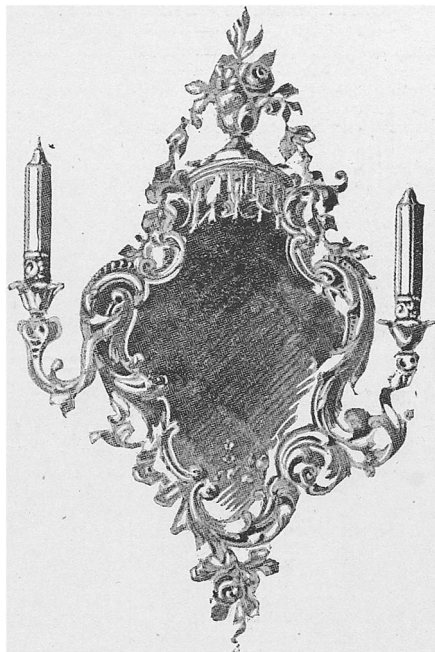
More ambitious are the delicate Renaissance or graceful Louis XV. designs, which demand as an accompaniment white and gold settings, rich hangings and the furniture of the period.

No more desirable fitting for "my lady's" reception-room or boudoir can be found than the small Louis XV. side-wall mirror, irregular as to outline and candelabra fitted; nor for her dressing-table than the same artistic irregularity in the matter of mirror framing. Charming conceits in the way of standing mirrors with Renaissance frames of gold or silver are now a potent factor among the delicate Dresden fittings of the correctly-appointed toilet table. Better or more consistent still among such toilet belongings are the porcelain-framed Venetian mirrors, either standing or wall hung. These, however, speak the well-lined pocket. A Venetian effect may be supplied to the dressing-table at a small cost, with one of the beautiful majolica cupids which Italy has to offer, as a support for the delicate muslin curtains hung above the plainest of mirrors.

The straight lines which began to suggest themselves in decoration during the reign of Louis XVI. culminated in a reversal to the severe simplicity of the First Empire designs, which you find in the square or oblong mirror of that time, framed in dark wood, ornamented with the gilt rosette, torch or wreath. A reflection of this were the straightforward lines of the mirror of Colonial days. In the wake of the Colonial designs of to-day has come the narrow, upright mirror of our grandmothers, without, however, the marvelous bit of landscape or figure-painting which was wont to occupy its upper portion.



LOUIS XV. SCONCE MIRROR.



A VENETIAN MIRROR.

The long window-set mirror is again thrusting itself in among the drawing-room furnishings, and comes in white and gold, with Colonial or Louis XV. frame and table.

The possessor of an oval mirror of forty years ago will find it metamorphosed into the "up-to-date" overmantel by hanging it lengthwise above the mantel. Present day thought shows the addition of a delicate wreath and candelabra to the inverted oval; or, in a flat or floriated frame of white enamel hung between brass scrolls, it is the ideal adjunct of the white dressing-table.

Even the hand mirror has begun to partake of the spirit of present time decorations, and there are rumors that we shall ere long have a revival of the pocket mirror.

DELFT WARE.

DELFT this season is more popular than ever, but such a clever imitation has spread itself in the market that a buyer must know the genuine article in all its grades, else he will be taken in. The plaques of this spring's exhibit are more artistic than heretofore. These wall decorations in china are long and narrow, in which the Holland scenes are delightful in effect, and would look well if simply framed.

In all the imitation of Delft the Austrian is remarkably good in its way, the form being all that is desired. We have this blue ware from factories in England, France, Germany and Carlsbad, but the true genuine article alone comes from Delft, that quaint little town in Holland where tints and hues are quite different from imitation pieces shown here in the shops.